

# SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL. 3

JANUARY, 1937

No. 8

## The Year in Review

By TIMOTHY L. PFLUEGER, President

It is with pleasurable pride that members of the San Francisco Art Association may review this brief report of increased memberships, wider activities, and stabler finances for the year 1936.

**Membership**—Two hundred and twenty-one new members, forty of whom are active artists, were added to the rolls of the Association from March 30 to December 30 of 1936. With no membership drive to add impetus to the enrollment, credit for this splendid showing must be given to the small membership committee headed by Mrs. Dorothy Liebes.

**Art Association Activities**—Reports from the Curator of San Francisco Museum of Art and the Director of the California School of Fine Arts are published elsewhere in this Bulletin, so a bare reference to the healthy condition of both institutions will suffice in this message.

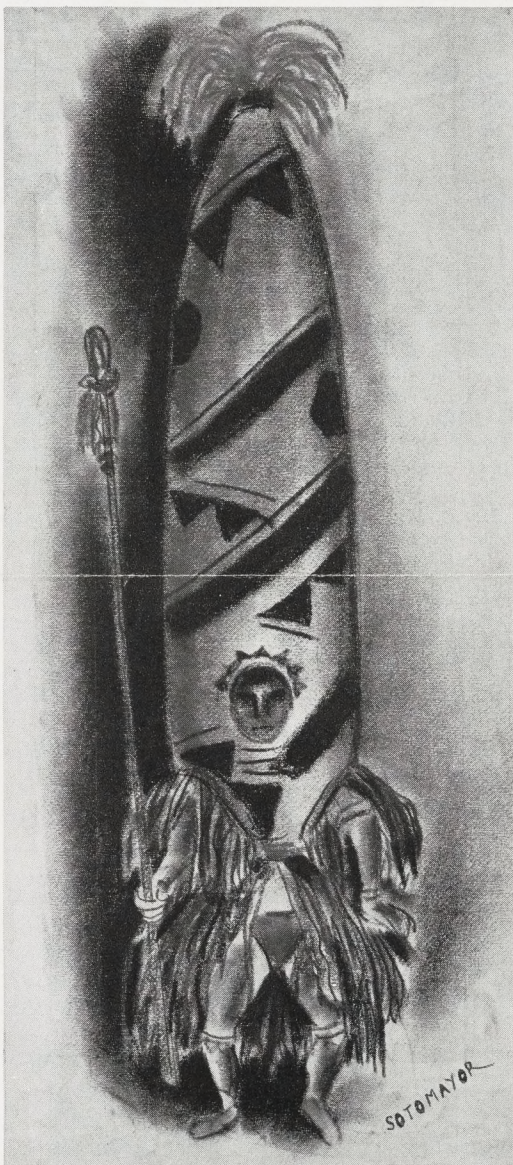
The development of the Albert Bender collection at the Museum and the formal opening of the Ann Bremer Memorial Library at the School are highlights that bear repetition in this report.

**Montalvo:** Villa Montalvo this year became a center of diversion for other groups than this Association. Various other cultural groups were granted permission to use the grounds, and the annual picnic of the Art Association attracted 501 guests. The musical program presented on that occasion by the Federal Music Project, Ernst Bacon, conducting, was a memorable contribution.

**Parilia:** The Cambodian ball, fourth annual Parilia of the Association, was a tremendous artistic success, and had the further merit of assisting the Museum financially at the critical period of its infancy.

**Artist Activities:** Upon the recommendation of the Artists' Council, the Board of Directors sponsored two Annuals during 1936. The exhibition of oil painting and sculpture was held in January, and an exhibition of water-color and tempera in November.

**The Bulletin:** The Bulletin, guided by its excellent staff, has increased its circulation from 1000 in 1935 to 1500 copies in 1936. Besides the membership of the Association, the Alumni



DESIGNED FOR COSTUME, Art Association Group  
5th Annual Parilia.

Association of the California School of Fine Arts, galleries and museums in all parts of the United States are now on its mailing list. With local newspapers reprinting three editorials from its



pages during the past year, and dailies and house organs quoting from and reprinting its articles, the public at large has also been made aware of its existence. Since October, 1936, the Bulletin has been copyrighted.

This summary but suggests the growth of the San Francisco Art Association. It is fitting at this time, however, to congratulate the membership on the vital interest they have manifested in Association affairs. With all members alive to the possibilities that lie before us, the Association will continue to develop its leadership in all matters pertaining to the art of the West.

A Happy New Year to the Art Association and its members!

## New Members, San Francisco Art Association

Mr. Knox Maddox, Mrs. Richard A. Woods, Mr. Frank H. Abbott, Mr. Raymond M. Alvord, Mr. Alexander R. Baldwin, Mrs. Fred H. Beaver, Mr. Paul T. Carroll, Mr. John T. Collins, Mrs. Edward C. Crimmins, Mr. G. B. Dinsmore, Mr. John Ekin Dinwiddie, Mr. John J. Donovan, Mr. Richard Guggenheimer, Mr. J. K. Lockhead, Mr. F. D. Madison, Mr. Bradford M. Melvin, Mr. E. M. Ricker, Mr. W. A. Ross, Mr. Francis M. Smith, Mr. and Mrs. Stanley Symons, Mrs. John I. Walter, Mrs. Lester L. Roth, Mr. James J. Black, Mrs. Amy D. Lowengart.

### Active Artists

Mr. R. M. Allman, Mr. Mallette Dean, Mr. Antonio Sotomayor, Mr. Herman Volz, Mrs. Margery Nahl Wilmans.

### Associate Artists

Mr. Nick Agapoff (Alumni), Miss Frances Baldwin, Mr. William L. Blackwell (Alumni), Mrs. Hervey Clark, Mr. Jean de Longpre, Miss Helen Hill, Mrs. Beatrice Willard Kirshenbaum, Mr. Frederick Lafferty, Mrs. Henry Loeb, Mr. Robert Mack, Mrs. Charles W. Rosenbaum, Mr. Meredith Willson.

### Educational

Miss Verna Hamilton.

## Jalanivich and Forbes to Direct Ceramic Department

The John I. Walter Ceramic Department of the California School of Fine Arts announces a new course in pottery, which offers unusual opportunity to study expert craftsmanship for creative expression and modern production under the coordinated direction of Manual Jalanivich and Donald Forbes. Classes will be held Tuesday and Thursday afternoons from 1 to 4.

Now open for enrollment. The office of the School will receive requests for night classes.

Valenti Angelo is about to hold a one-man show at the Ferargil Galleries in New York City. Twelve oil landscapes of the Midwest and Connecticut are included in the exhibition. Angelo is at present illustrating a volume of Shakespeare's *King John* and one of the *Decameron of Boccaccio*.

## California School of Fine Arts

REPORT OF LEE RANDOLPH, Director

I present herewith a brief report concerning the California School of Fine Arts for the year ending November 30, 1936.

The enrollment of students during the year, first giving comparative figures of enrollment during the school year ending May 31, 1935, with the same period ending May 31, 1936, is as follows:

### Enrollment Data

Total number of students without duplication of individuals for the School Year ending May 31, 1935	521
The same for the Year ending May 31, 1936	580
Total students enrolled for the Summer Session 1935	106
Total students enrolled for the Summer Session 1936	129

Comparison of enrollment for the Fall semester of 1935 with the same period 1936:

	Fall Semester 1935	1936
Day students	219	215
Night students	94	131
Saturday classes	56	75
Totals	369	421

Mr. Maurice Sterne was reengaged as visiting instructor in figure drawing and painting for the Regular Session 1936-37 and for the Summer Session of 1937. His classes have been well attended with excellent results. The regular courses of study in drawing, painting, sculpture and design, and in a number of the applied arts and crafts have been maintained.

At the close of the Spring semester in May the newly established James D. Phelan Foreign Traveling Scholarship was awarded for the first time to Miss Helen Phillips, a student of the School, who is now continuing her study in Paris. Miss Phillips was enrolled in the School over a period of three years, specializing in Sculpture. Other scholarships and assistance to talented students awarded during the present year for study in this School are as follows:

Six James D. Phelan annual scholarships; seven special scholarships in particular cases approved by the Board of Directors from the James D. Phelan Fund; the Virgil Williams Scholarship; the Angus Gordon Boggs Scholarship maintained by Mrs. Angus Gordon Boggs in memory of her husband; the Junior League scholarship maintained by the Junior League of San Francisco; three annual and two half-year Anne Bremer Memorial Scholarships, together with the sum of nine hundred dollars (\$900.00) from the Anne Bremer Memorial Fund. Other assistance in small amounts was given to worthy students from the surplus income of this fund. The I. N. Walter Sculpture Prize of fifty dollars; three annual high school scholarships, open in competition to

(Concluded on page 5, col. 2)



## Parilia Pageantry Under Way

By CURRAN SWINT



FIRE DANCER, *Art Association Group*  
5th Annual Parilia.

Another year—another Parilia—This time, to be prepared and executed in scarcely more than a month!

With the success and far-flung publicity attending previous Parilias, particularly the two recent Aztec and Cambodian balls, the spotlight of interested attention is focused full upon the "Barbaric Oceania" Parilia set for Friday night, February 5, in Exposition Auditorium.

With the South Seas in the period of barbarism yielding rich opportunity for research and costume design, the coming Parilia will be even more weird, fantastic and colorful than those preceding it.

The members of the San Francisco Art Association are being challenged to match the enthusiasm of the other participating groups, who are already deep in fervid preparation, intent upon making the 5th Annual Parilia the most brilliant and successful of all. The support of our own membership must be wholehearted and without delay.

In selecting "Barbaric Oceania" for the time and place of the ball and pageant, the committee was actuated by the desire to promote the study and appreciation of Pacific Art as well as to provide an avenue for the production of a spectacle of surpassing brilliance and one which, at the

same time, would give full vent to the fun feature so dominant a part of the annual artists' ball.

The Oceanian Pageant not only offers opportunity for vastly different costumery than its predecessors but also is entirely different in motif and method. In common with the others it deals with a communal gathering in celebration of a great event. But it is constructive rather than destructive in theme, and its processional suggests water rather than land.

The pageant has for its theme story the legend of the gathering at Rapa Nui of the peoples of all the Oceania Islands to commemorate in feast and dance the recapture of fire by Maui, the demigod. Exposition Auditorium for the night of the Parilia will become an atmospheric village of Rapa Nui. The stage for the ceremonial will be the entrance to a great Kau Ravi in which is stored the fruit of the season's harvest and provender for the coming feast. Surrounded by massive sculptures it will form an impressive and inspiring background for the ceremonial dances and stunts of the celebrating barbarian islanders.

The general color scheme of the costuming of the "Barbaric Oceania" period is much lower in tone than those of previous Parilias, with brilliant accents on faces, arms, and legs, as well as accessories. The effect will be definitely in keeping with the grotesque costumes of the primitive islanders.

Accessories and ornaments will be made of bones, clamshells, shavings, cork, etc., in place of the metals and gold and silver foil of previous years. The use of raffia and parios as costume material is discouraged. Grass skirts and dominoes will not be considered as fulfilling the costume requirements, and will not be allowed upon the floor. The costume problem must be solved by the expenditure of ingenuity, rather than money, for it is the desire of the San Francisco Art Association to keep the feeling of the "Barbaric Oceania" ball as authentic as possible.

Costume plates and suggestions may be viewed at the Art Association Advisory Shop 476 Post St. A perusal of these will prove the contention of Lucien Labaudt, art director, that "to be true, you must be false".

Funds derived from the Parilia in 1937 will go to the San Francisco Museum of Art and for the



## San Francisco Art Association Bulletin

*Published Monthly by The San Francisco Art Association*  
*Bulletin Editor*.....MILDRED ROSENTHAL  
*Associates*.....RALPH STACKPOLE, WILLIAM HESTHAL  
RAY BOYNTON, MARIAN HARTWELL  
*Business Manager*.....PLATT KENT

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### Announcement

The Fifty-seventh Annual Exhibition of the San Francisco Art Association is scheduled from March 26th through May 2d at the San Francisco Museum of Art. Announcements to artists with entry blanks will be mailed in January. Closing date for entries has been set at 5 p. m. on March 14th. The Annual will include oils and sculpture. Artists not already on the mailing list of the Museum should send name and address with request for entry blanks or call at the Information desk.

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CORRECTION—The Mosaic, Facade of Art Gallery, University of California, as reproduced in the December Bulletin, was by Florence Alston Swift.

establishment of a San Francisco Art Association exhibition prize fund.

Melanesian and Micronesian groups, pure Oceanic races, are basic for both ball and pageant. The participating artist groups and the island subdivisions they have selected for representation are: San Francisco Art Association, Antonio Sotomayer, captain—Solomon Islands. This group will include the Pataké dancers, who will lead the Art Association Unit; Alumni Association, California School of Fine Arts, Mrs. Willie T. Wise, captain—Papua; California School of Fine Arts, Spencer Macky and Lee Randolph, captains—New Guinea; San Francisco Society of Women Artists, Mrs. Aleta Jennings, captain—Tonga; Delta Epsilon, University of California, Alfred Newton and Caroline Broadhead, captains—Maori; East Bay Artists, Helen Bruton, captain—New Ireland; Dance Council of Northern California, Phyllis Wrightson and Carol Beals, captains—Dance group from Torres Straits; California School of Design, Mary Bess King, captain—Dancers of Ibu, Borneo; Chinese Art Association, James R. Lee, captain—Caroline Archipelago; San Francisco Architectural Club, Walter Clifford, captain; George Pring School of Dance, Kenneth Orbaun and Miss Willy, captains; Betty Horst Dancers, Betty Horst, captain.

The Parilia Committee is again headed by Timothy Pflueger as general director with Lucien Labaudt, art director, and William H. Smith, Jr., pageant director.

## The San Francisco Museum of Art

By DR. GRACE L. McCANN MORLEY, Curator

The Museum completes its second year in the new quarters in the War Memorial in January, 1937.

Visitors in excess of 270,000 have passed through the galleries in the two-year period. More than 12,000 of these visitors came to lectures and courses the first year; 19,281 have attended educational activities during the second twelve months. During 1936, seventy-six different exhibitions were installed. Of these fifteen were of size and importance to deserve the designation of major exhibitions. Notable were the following:

*Paintings, Sculpture, Drawings and Prints by Henri-Matisse; Survey of Landscape Painting from the 15th Century through the 19th Century; Contemporary Decorative Arts Commercially Available in San Francisco; Paintings and Prints by Paul Gauguin; American Forerunners of Contemporary Painting; Albert M. Bender Collection of Paintings, Drawings, Prints and Sculpture, the Art Association's 56th Annual of Oil Paintings and Sculpture, the Art Association's Fall Annual of Water Color and Tempera, Japanese Prints and Paintings, Rosenberg Collection of Modern Paintings, Rockefeller Collection from the Museum of Modern Art, International Watercolor Annual from the Chicago Art Institute, Abstract Art from the Museum of Modern Art, Annual, San Francisco Society Women Artists.*

### Albert Bender Collection

The Museum's collections have been enriched in 1936 by several hundred items, the majority given by Mr. Albert M. Bender. The current exhibition selected from his gifts during 1935-1936 occupies nine galleries and contains a great many important items.

### Children's Classes

The educational activities are an important part of the Museum's function. Lectures and courses for adults have been a part of its work since soon after it opened, and an extension of this opportunity to children was begun in October.

Regular free children's hours were established on Saturday mornings from 10 to 12. Some ninety children from 4 to 15 years of age now come regularly. No formal instruction is offered but the young visitors are given simple materials, encouraged to become familiar with the Museum and allowed to express their impressions, reactions or recollections freely in graphic form. It is hoped that the more gifted of these young people may later take the natural step of entering the children's classes and eventually the regular classes at the California School of Fine Arts.



## Paintings from Chicago

By CLAUDIA DAVIS

Forty paintings selected by the Art Institute of Chicago from its forty-seventh annual exhibition of American Painting and Sculpture for an exhibition circuit are now on view at the San Francisco Museum of Art.

These paintings presumably represent the best available from a total of two hundred and thirty-eight works exhibited in Chicago late in 1936. Several prize winners are missing but two interesting ones were sent as well as several Medal Winners and Honorable Mentions. One of the prizes went to a middle western version of an *Earthquake* by Jon Corbino. This painting was awarded the M. V. Kohnstamm Prize of \$250. The Artists Ball Prize of \$200 was awarded to Francis Chapin for a study in vivid color contrasts entitled *Railroad Landscape*. The Ball Prize is made possible by the proceeds from the Chicago Artists Ball and was instituted in 1935.

A Gold Medal Award is given annually through a fund established by the Alumni Association of the Chicago Art Institute to a student or to a former student of the Institute's Art School. The medal this year went to Vaclav Vytalil for his *Still Life with Apples*.

The range of subject matter is as great as in our own Annual, including scenes from the circus, the baseball diamond, the subway, the farm and the imagination, although one finds rather less of the fantastic and the experimental than is usual in exhibitions of contemporary painting. Perhaps Chicago sends only the sound and the acceptable on circuit. In any case this selection establishes a higher standard for Chicago than the group circulated from the Chicago International Watercolor Annual last year. The Far West may well look to its laurels in oil painting if this exhibition be used as a measure against last year's Art Association Annual, a wholesome thought after our thoroughly justifiable pride in the superb quality of our recent watercolor exhibition.

Less variety in technique is evident than is usual with local shows, again suggesting that the experimental elements have been deleted.

The general impression is one of weight and solidity. There is not a pretty canvas in the show, nor a dreamy one. A certain realism, less morbid than the German, but calling a barn a barn and placing hunger and poverty understandably together in the same frame, has a tendency to take the light out of an exhibition and illusion out of painting.

Exceptions are a delightful landscape *Yellow Farm* by Zoltan Sepeshy and *May* by Georgina Klitgaard. The exhibition will remain on view through February 7th.

## Ceramic Department to Hold Open House

The California School of Fine Arts cordially invites you to visit the Ceramic Department on the afternoon of Friday, January 15th, from 3 to 5 o'clock, to become acquainted with the opportunities it offers and to see an exhibit of pottery by Manual Jalanivich and Ingwardt Olsen, and also designs and textiles by students of the School.

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## History of Art Course to Open

Mrs. Jane Berlandina Howard will continue her course of lectures with a new series of ten addresses on "The Development of Painting from Cezanne to the Present". Beginning Tuesday, January 19th, the meetings will be held each Tuesday from 4 to 5 p. m. in the California School of Fine Arts. Open free to enrolled students of the school; for others, a fee of \$5 for the course or 75c per single lecture.

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Frede Vidar, who is remaining in Europe on a Chaloner Foundation scholarship, was recently named by the Italian Government to the Royal Academy. Now in Florence, he plans to return to New York late this year to open a studio.

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## Parilia Tickets

Art Association members are advised that the price of tickets for the Parilia ranges as follows:

Box (six seats) 1st row	\$80—One/two extra seats @ \$10.00
Box (six seats) 2d row	\$60—One/two extra seats @ \$10.00
Box (six seats) 3d row	\$60—One/two extra seats @ \$10.00
Box (six seats) 4th row	\$40—One/two extra seats @ \$ 7.50
Box (six seats) 5th row	\$30—One/two extra seats @ \$ 6.00
Chairs in box at	\$10.00
Chairs in box at	\$ 7.50
Chairs in box at	\$ 6.00
Reserved Dress Circle seats	@ \$3.00
Reserved Balcony seats	@ \$2.00
Reserved Balcony seats	@ \$1.50

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## California School of Fine Arts

(Continued from page 2)

all high school students of California, were awarded this year.

The Anne Bremer Memorial Library has been richly added to, and continues to be a source of inspiration and opportunity for study and research to the students of the School.

The School has sent out representative exhibitions of students' work as follows: several exhibitions during the year at the San Francisco Museum of Art; exhibition with the Pacific Arts Association at the San Diego Exposition, and at the University of Hawaii at Honolulu.



# SAN FRANCISCO ART ASSOCIATION BULLETIN

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## Current Exhibitions

*Amberg-Hirth*, 165 Post Street, Fifth Floor. Modern handicrafts by California artists. New arrivals in pottery, by Glen Lukens. Wood-carvings, by Paul Bouché, Los Angeles.

*The Art Center*, 630 Montgomery Street. January 4-16, watercolors, by Frank Bergman, drawings by the group. January 18-30, oils and drawings by Helen Forbes. February 1-13, group show of watercolors by Dong Kingman, George Post and others. February 15-27, oils by Marjorie Nahl.

*Bay Region Art Association Gallery*, Fifth Floor, Capwell, Sullivan & Furth Building, Oakland. Fifth showing by artist members, beginning January 15th and continuing through to February 15th. Informal reception for members and friends, Saturday, January 16th, from 2:30 to 5:00 p. m.

*California Palace of the Legion of Honor*, Lincoln Park. Exhibition of water-colors, oils and drawings, by Homer E. Ellertson, continued through January 15th.

*S. and G. Gump Galleries*, 246 Post Street. General exhibition of paintings and prints.

*National Art Galleries of S. F., Inc.*, 565 Sutter Street. The Missions and Chapels of California, by Will Sparks.

*Oakland Art Gallery*, Civic Auditorium, Oakland. Paintings, by Alexey Jawlensky. Sculpture and sculptor's drawings, by Jacques Schnier.

*San Francisco Museum of Art*, War Memorial, Civic Center. Albert M. Bender Collection, including oils, watercolors, tempera, prints and sculpture, continuing through January 3rd and in part through the month of January. Chinese Temple hangings and priest robes, through January 10th. Annual Exhibition of the California Society of Etchers, January 3-31. Drawings, studies for sculpture, by Maude Phelps Hutchins, January 2-31. Paintings, by Dewey Albinson, January 10-31. Paintings and prints, by Paul Klee, January 12-February 7.

## Free Public Lectures

### The San Francisco Museum of Art

Jan. 10—Sunday afternoon, Daniel M. Mendelowitz, 8 p. m.  
*American Films.*

Jan. 13—Wednesday evening . . . . . 8 p. m.  
*Informal opening of California Society of Etchers:*  
*with Gallery Talk by Member of Society.*

Jan. 17—Sunday afternoon . . . . . Claudia Davis, 3 p. m.  
*Paul Klee Exhibition.*

Jan. 20—Wednesday evening . . . . . John Humphrey, 8 p. m.  
*Albinson and Hutchins Galleries.*

Jan. 22—Friday afternoon . . . . . Margaret Wentworth, 3 p. m.  
*Tour of Albert M. Bender Collection.*

Jan. 24—Sunday afternoon, Grace L. McCann Morley, 3 p. m.  
*Mexican Paintings in Albert M. Bender Collection.*

Jan. 27—Wednesday evening . . . . . Claudia Davis, 8 p. m.  
*Last Lecture on Albert M. Bender Collection.*

Jan. 31—Sunday afternoon, Daniel M. Mendelowitz, 3 p. m.  
*Movie Series: European films.*